

AMERICAN INSTITUTE
OF
ARCHITECTS

**Wisconsin Architect
Awards Issue II**

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July 1976

THE PUNCH LIST



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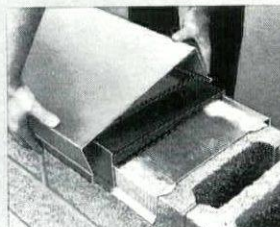
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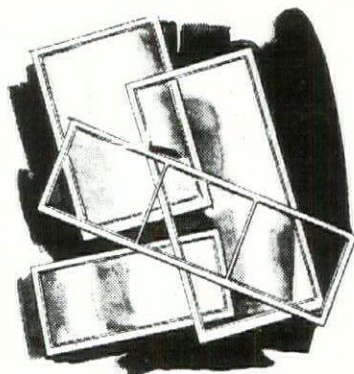
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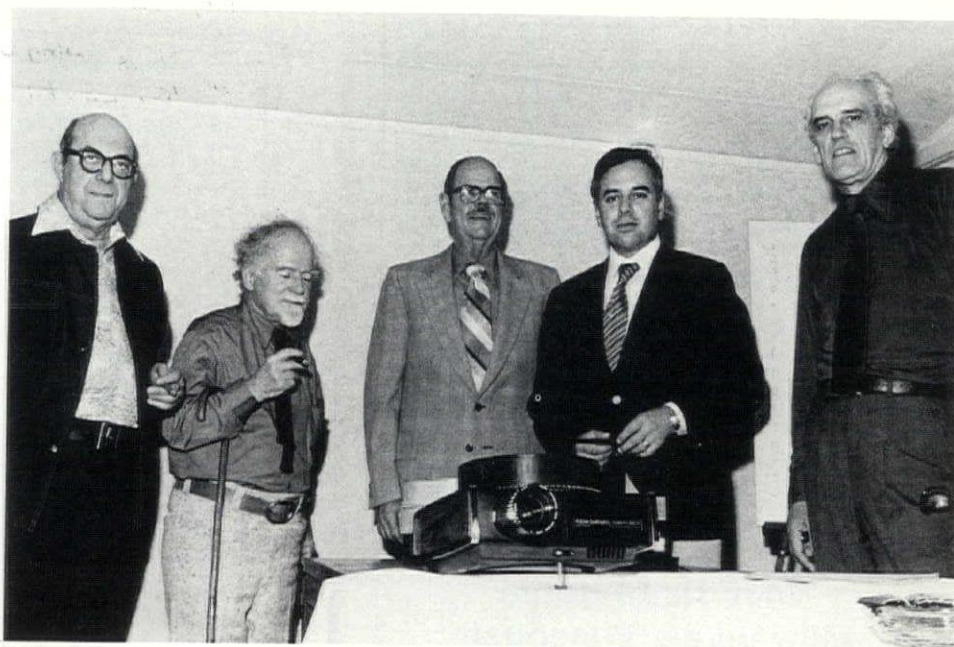
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THE PUNCH LIST

1976
WSA/AIA
AWARDS
(CONTINUED)

The June issue of the Wisconsin Architect/Punch List included eight of the sixteen projects which were recognized by the 1976 Jury in the Awards Program of the Wisconsin Society of Architects. The remaining eight are covered in this issue.

Thanks are in order to John T. (Jeff) Nichols, AIA and his Committee members: John Milsap, AIA, James Kennedy, AIA, Gordon D. Orr Jr., AIA, Leonard A. Widen, AIA, Ronald Bowen, AIA, and Alan J. Carlson, Executive Director. The Jury, as announced in the June Issue, was Anthony J. Catanese, Chairman, Theodore C. Bernardi, FAIA, Stan Gladych and Pat Papadopoulos. Awards Chairman Nichols is pictured below with the Jury at the site of the February judging at the Oneida Country Club, Green Bay, Wisconsin.



The American Institute of Architects has set up a mechanism for dealing with major issues — including possible changes in its ethics — that will come before its 1977 national convention, according to AIA President Louis de Moll, FAIA.

A 1977 Issues Committee has been created to deal with the three questions of AIA's Standards of Ethical Practice, dues, and membership. The committee includes a coordinating group made up of six members of its Board of Directors and chaired by First Vice President-elect Elmer Botsai, FAIA. Three sub-groups have been named to address the three specific issues of ethics, membership, and dues.

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HONOR AWARD

Project: Milwaukee Art Center Addition, Milwaukee, Wisconsin

Architect: Kahler, Slater & Fitzhugh Scott, Inc.

Owner: Development Committee of the Milwaukee County War Memorial Center, Inc.

Contractor: Klug & Smith Co.

Comments:

"The project was very well handled, especially the fact that it complements the building designed by Erro Saarinen. Extension of base of the plinth was very well done. Without a doubt this is an honor award."

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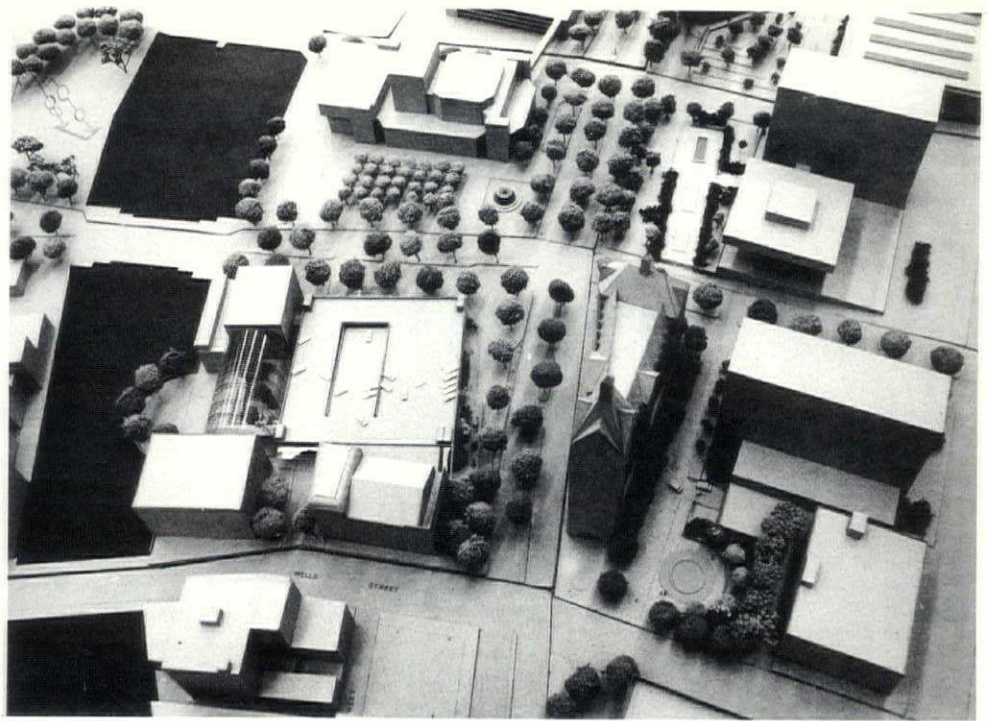
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MERIT AWARD

*Project: Office Building for Fox Valley Neurological Association,
Neenah, Wisconsin*

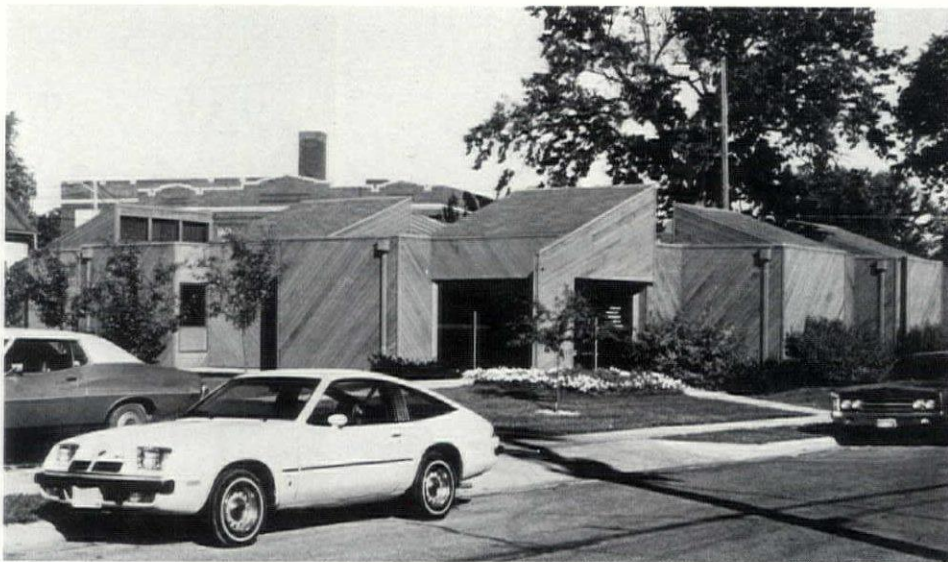
Architect: Irion, Reinke & Assocs. Inc.

Owner: Fox Valley Neurological Associates

Contractor: Edwin Tesch Building Contractor

Comments:

*"A very simple direct plan and a beautiful expression scaled to what
is obviously a residential neighborhood."*



MERIT AWARD

*Project: Development Recommendations for Civic Center East,
Milwaukee, Wisconsin*

Architect: Kahler, Slater & Fitzhugh Scott, Inc.

Owner: Milwaukee Development Group, Inc.

Contractor:

Comments:

*"The urban renewal plan is impressing in its careful analysis of
the various elements involved in the inclusion of the opening to the
river and backing up to the old city hall and the tying together of the
Pabst Theater."*

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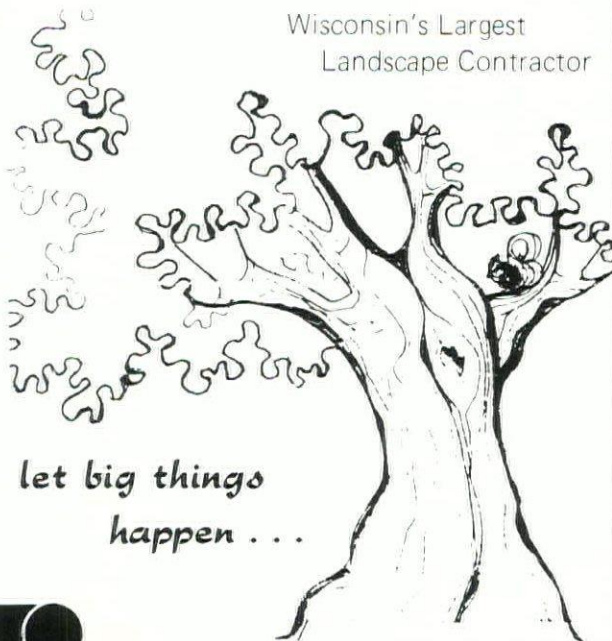
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MERIT AWARD

Project: Laura Aldrich Neese Theatre, Beloit, Wisconsin

Architect: William Wenzler & Associates

Owner: Board of Trustees

Contractor: Cunningham Brothers, Inc.

Comments:

"A very strong expression of the plan on the entrance side. Canopy was the strong expression."



SPECIAL MENTION

Project: Medical Associates, Dubuque, Iowa

Architect: Durrant-Dommer-Deininger, Kramer, Gordon, P.C.

Owner: Medical Associates Realty Co.

Contractor: Durra-Built Inc.

Comments:

"Especially impressed by the interior of the project. Sensitive of color, lighting and material forms. It certainly deserves this award."

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Project: E. F. Schmidt Company, Menomonee Falls, Wisconsin

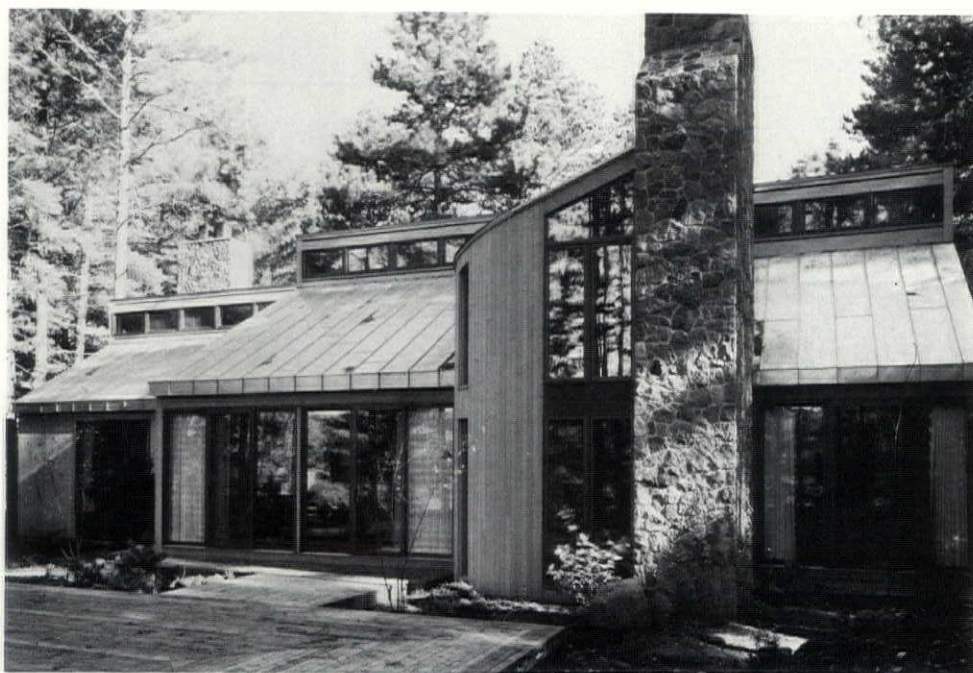
Architect: Brust-Zimmerman, Inc.

Owner: E. F. Schmidt Co.

Contractor: Oliver Construction Co.

Comments:

"It showed an excellent site plan, related well to the terrain. The exterior expressed the function of the building and the logo was quite striking."



SPECIAL MENTION

Project: Vacation Residence, Cable, Wisconsin

Architect: William Hallam

Owner: Mrs. Karen Keland

Contractor: Frank Tomlinson Co.

Comments:

"Quite impressed by the handling of the residence in relationship to the wooded environment. The openness, the relationship between the exterior and interior and the very handsome roof were all excellently designed."

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SPECIAL MENTION

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Architect: Krueger, Shutter & Associates

Owner: St. Francis Xavier Catholic Church

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**AIA
NAMES
COMMITTEES
TO
EXPLORE
ETHICS,
OTHER
ISSUES**

The ethics sub-group, under the chairmanship of AIA Secretary-elect Robert M. Lawrence, FAIA, will consist of four task forces, each charged with studying and reporting on one of four major ethical issues: advertising; expanded practice; foreign practice, and free sketches.

Each task force will be chaired by a Board member and will include four representatives from the leadership of the Institute's chapters. President de Moll said that task force members had been selected to represent the widest possible cross-section of AIA membership, based on such factors as geographical region, age, size of firm, and type of practice.

The four task forces will hold meetings in cities across the country during the summer in order to hear from as many Institute members as possible on each ethics question. They will also meet together to assemble reports for presentation to the Coordinating Committee and to the membership at "Grassroots" meetings early in 1977. The final report will be presented at the national convention, to be held in San Diego in June.

A complete listing of AIA members named to Issues Committee posts is attached.

Coordinating Group

Elmer E. Botsai, FAIA, San Francisco, CA, chairman
Louis de Moll, FAIA, Philadelphia, PA
John M. McGinty, FAIA, Houston, TX
Robert M. Lawrence, FAIA, Oklahoma City, OK
Jerome M. Cooper, FAIA, Atlanta, GA
Charles Schwing, AIA, Baton Rouge, LA
William L. Slayton, Hon. AIA, staff

Dues Sub-Group

Charles E. Schwing, AIA, chairman
William G. Wolverton, Hon., AIA, staff

Ethics Sub-Group

Robert M. Lawrence, FAIA, chairman
J. Winfield Rankin, Hon., AIA, staff

Advertising Task Force

J. Harold Box, FAIA, Arlington, TX, chairman
Roger Yost, AIA, Portland, OR
David M. Bowen, AIA, Indianapolis, IN
Linda H. Michael, AIA, Alexandria, VA

Expanded Practice Task Force

Eugene C. Swager, AIA, Peoria, IL, chairman
William R. Hawley, AIA, Palo Alto, CA
Albert E. McCall, AIA, San Antonio, TX
Arthur Hoag Jr., AIA, Orlando, FL

Foreign Practice Task Force

Robert B. Marquis, FAIA, San Francisco, CA, chairman
Robert F. Gatje, FAIA, New York, NY
Donald P. Schlegel, AIA, Albuquerque, NM
Talbot R. Wilson, AIA, Houston, TX

PART III:
THE
END
OF
MODERN
ARCHITECTURE
— PETER BLAKE
FAIA

Free Sketches Task Force

R. Randall Vosbeck, AIA, Alexandria, VA, chairman
John B. Rogers, AIA, Denver, CO
Joseph J. Champeaux, AIA, Lake Charles, LA
Isham O. Baker, AIA, Washington, DC

Membership Sub-Group

Jerome M. Cooper, FAIA, chairman
J. R. Kirkland, staff

The third question I would like to raise is this: how "ideal" are the "Ideal Cities" projected by the Modern Movement? Let me try to answer the question in a roundabout way.

The City of Zagreb, in northern Yugoslavia, has a population of about 750,000. All but 100,000 live in the old city, north of the River Sava, in buildings and along streets, squares and parks, some of which date back to the Middle Ages.

To the south of the River Sava, there is a new town — the New Zagreb — with a population of about 100,000. It is an impressive complex of concrete and glass towers, town houses, schools, shops, and other community facilities, all spaced far apart and separated by generous park areas, well planted and well paved. Around the perimeter of the New Zagreb there are wide superhighways that lead into the old city, as well as to the surrounding countryside farther south. There are parkings lots, bus stops, trolley car stations, and a brand new airport. Although the New Zagreb may not measure up, in every detail of its plan or of its individual buildings, to the standards for a modern city established by such pioneers as Le Corbusier, this community of 100,000 is an impressive, updated version of Le Corbusier's **Ville Radieuse** — first proposed in the early 1920's, and now the stereotype of New Towns and of Urban Renewal from Boston to Brasilia.

The only trouble with this **Ville Radieuse** to the south of the old Zagreb is that it is dead.

Every evening, the people of Zagreb gather in the streets of the old center of town, around what is now known as the Square of the Republic. The center of the old town is jammed with pedestrians, its sidewalks crowded with cafes, its streets closed to automobiles and opened wide to young and old alike, who stroll about, chatting, window shopping, showing off and having the time of their lives doing it.

Meanwhile, to the south of the River Sava, those great expanses of greenery between the concrete-and-glass apartments are deserted. No one ventures out — not for fear of crime but for fear of boredom. People stay inside their modern apartments — unless, of course, they have taken off in the general direction of the old town center, to join their fellow citizens.

The New Zagreb, a **Ville Radieuse** almost par excellence, is a dead city, a place of loneliness and alienation. Whereas the Old Zagreb, designed by no one, made seemingly unworkable by the invasion of the automobile — this is where the action is. And there, in these old and not very convenient houses, live most of the architects responsible for the design of the new city!

THE WSA/AIA LEADERSHIP TEAM



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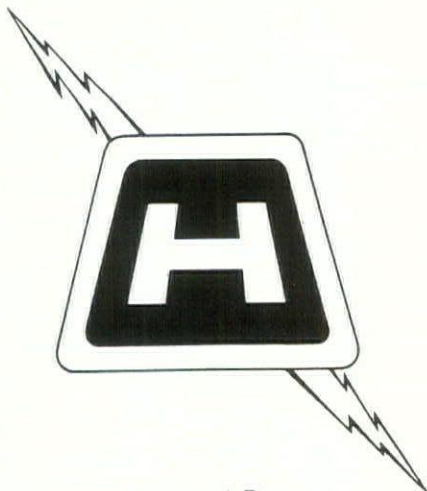
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Zagreb is merely one of hundreds of similar examples around the world. In Paris, London, Berlin (East and West), Milan, New York, Los Angeles, Osaka and God only knows where else, there are gleaming new neighborhoods, faultlessly (or almost faultlessly) designed and planned according to the highest standards laid down by the Modern Movement — new neighborhoods as dead, much of the day and night as the New Zagreb. And in some of these same cities there are crooked old streets bursting at the seams with people and life and commerce and entertainment; and dingy old buildings crammed full with the apartments of the very same architects who designed those sanitary, air conditioned diagrams on the other side of the river or the tracks.

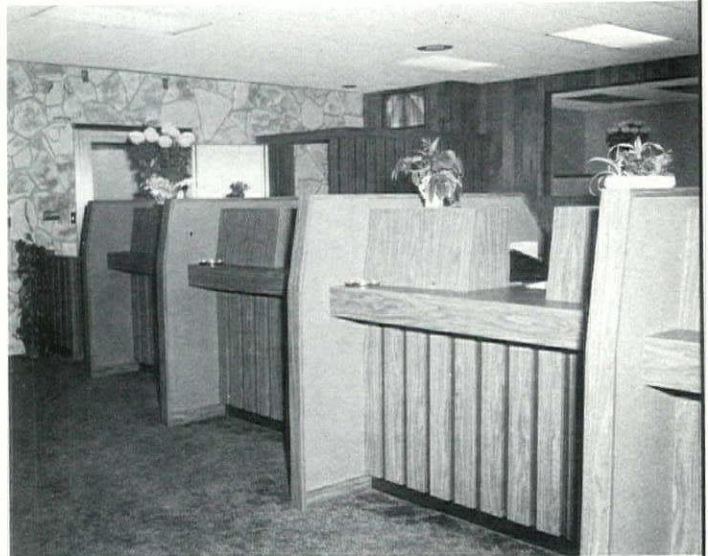
The reasons for this failure of modern, urban design are many; but I suspect that the principal reason is very simple: the ideal modern prototype — the **Villes Radieuses** of Le Corbusier, or the **Siedlungen** of the Weimarer Republik — were well-intentioned diagrams, scaled to the rather terrifying, impending mechanization and automation of 20th century urban life. They were diagrams scaled to the automobile age, rather than organisms scaled to the needs of man. Le Corbusier's idealism — and the idealism of many of the other modern pioneers — was indeed touching: they proposed their gleaming towers, scattered among groves of trees, lawns, lakes and streams in almost lyrical terms, speaking of man's yearning for greenery, sunlight, fresh air, and space. All very true — but man's primary yearning, it seems, is not for great expanses of open space, **but for other men** (or women, or children). What these Ideal Cities of the modern movement lacked so dismally was small, dense spaces in which people could rub shoulders and interact — i.e. have fun, have arguments, even, if necessary, have fights. The most devastating, albeit unconscious commentaries on those spacious, Ideal Cities are the sculptor Giacometti's emaciated giants, blindly traversing vast landscapes people only with other, similar figures passing by, mute, and in a kind of procession of alienation.

What is missing from these well-intentioned diagrams for Ideal Cities is something so obvious as to have escaped the eyes of most critical observers. What is missing is, quite obviously, the street. The street — that most vibrant, exciting, irritating and yet most stimulating of all outdoor spaces. It was replaced by parks (OK for Sundays), by squares (OK for demonstrations and public addresses), by playgrounds (child-ghettoes), and by shopping centers (OK for supermarkets; not quite so OK for their customers).

Suddenly, the street was gone. We were given vistas, plazas, and traumas. Some innovators in the modern movement — those who proposed to replace cities with "megastructures" — also proposed streets or sidewalks up in the sky, by which they meant pedestrian walkways, on upper levels of contiguous ribbons of high-rise buildings, on which children would frolic and their parents would stop and chat. It was a charming idea, but its logistics were flawed: streets-in-the-sky, or sidewalks-in-the-sky, are very difficult to people to any level of density, since not very many people live on the 21st floor of a megastructure (say); and streets-in-the-sky, or sidewalks-in-the-sky, are very difficult to make very interesting unless they are lined with shops, which would further reduce the number of people living on that hypothetical 21st floor. Many megastructures (or ministructures) endowed with such airborne streets have been built; and every one of their airborne "streets" has turned out to be a desolate concrete runway, leading nowhere.

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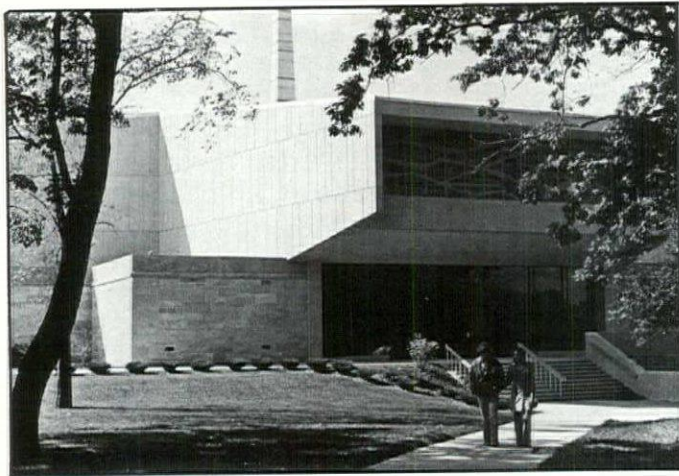
If you think that I am exaggerating when I blame pioneers like Le Corbusier for the destruction of the street, let me read you something that he wrote in 1929, in the magazine **L'Intransigeant**. "The street," he wrote, "is the well-trodden path of the eternal pedestrian, a relic of the centuries, a dislocated organ that can no longer function. The street wears us out. And when all is said and done we have to admit it disgusts us. Then why does it still exist?" He obviously thought it shouldn't, and waxed lyrical in describing an alternative vision: "Look over there! That stupendous colonnade which disappears into the horizon as a vanishing thread is an elevated one-way **autostrada** on which cars cross Paris at lightening speed. For twenty kilometers the undeviating diagonal of this viaduct is born aloft on pairs of slender stanchions . . . When night intervenes the passage of cars along the **autostrada** traces luminous tracks that are like the tails of meteors flashing across the summer heavens . . . the street as we know it will cease to exist." Robert Moses, the megalomaniac highway builder who constructed 627 miles of superhighways in and around New York City, never went quite so far in eulogizing his own masterpieces; nor did he understand their implications quite so clearly.

In the early 1970's, some 50 years after Le Corbusier's first sketch for a **Ville Radieuse**, the most interesting "New Town" built in the U.S. in this century was completed in a swamp some 30 miles south of Orlando, Florida. The town is known to men, women and children, everywhere, as Walt Disney World, or WDW. It — the town itself, the so-called "Magic Kingdom" — measures only about 70 acres in size, or four times the size of Rockefeller Center in New York. (WDW, with vast expanses of natural and man-made lakes, jungles, and resorts, measures 28,000 acres, twice the size of Manhattan Island.) The Magic Kingdom is America's most interesting "New Town" because it is a town of streets. It is also, incidentally and very importantly, an urban organism, with an infrastructure of service tunnels and ducts, and a superstructure of monorails and other, airborne transportation systems. But, above all, WDW's Magic Kingdom is a streetscape. It is jammed with people, and lined with stores and restaurants and theaters. It is not, of course, a **real** town — nobody lives there, and the cute facades are gingerbread, rendered in plastic.

But WDW's Magic Kingdom is, in fact, infinitely more "real" than, let us say, the New Zagreb. People jam its streets after having paid a pretty penny to do so — whereas no one in his or her right mind would pay to visit those **Villes Radieuses** that the modern movement has built, ad nauseam, from Osaka to Washington.

Some of us live in those sanitized **Villes Radieuses** because the price is right, and because the plumbing frequently works. And whenever we get a chance, we take a vacation to visit those wonderful old towns and cities that were built to the scale of man — those wonderful old towns and cities that are criss-crossed by dark and smelly and crooked little streets of the sort that Le Corbusier sometimes referred to as "human sewers". None of us would ever think of vacationing in, let us say, Co-op City, The Bronx, New York. Nor does it seem very likely that our children, or their children, or generations after them, will ever be tempted to do so.

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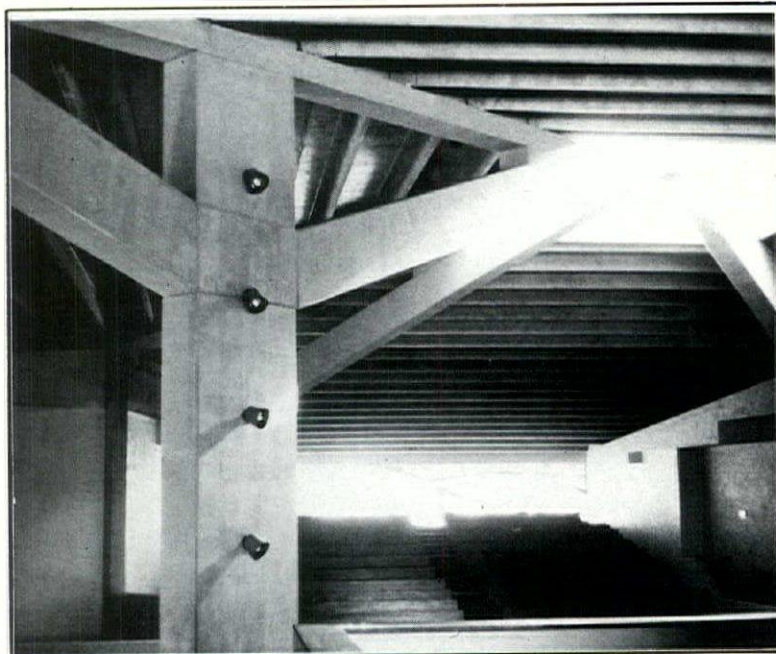
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Nor are they likely to wish to visit the New Zagreb, or the new East Berlin, or the New Cumbernauld, or the New Chandigarh. The cities we love are places of intimacy and interaction, rather than landscaped wastelands of alienation. The places we love are those that can do very nicely without automobile and without much mass transit — because everything of interest and of human value is close at hand, jammed together, mixed up rather than sorted out by some benighted modern planner — a marvellous, stimulating, creative mess — the very antithesis of Corbu's vertical order, and of Wright's horizontal boredom — Broadacre City, after which so much of America's suburban sprawl has been patterned.

So here we are, with a dream that we lost, with a dream that has turned, not infrequently, into a nightmare — a nightmare of broken glass, of ravaged cities, of forms that don't function, and of functions that don't perform. We, the architects, think that the world has been cruel to us — and it has been; but we haven't been exactly gentle with it.

And now the post-Modern World is here, whether we like it or not. Our first step into that new and unfamiliar world should be, I believe, a re-examination of our past performance. That has been the purpose of my talk. And once we have re-examined our past, and reconsidered our present position, I think we will be able to play our part in helping mankind deal with its enormous problems.

I love this profession; there are very few that are more selfless. In the vastly profitable business of building, **everybody** gets rich — except the architect. The builders get rich, the bankers get rich, the realtors get rich, the contractors get rich, the manufacturers of building materials get rich, and the construction workers get rich. The only one who is consistently impoverished is the architect — **and** of course the victim of all this frenetic building activity, the proverbial Man in the Street.

I propose that we, the architects, who have been used and exploited and cheated by all the profiteers in American building — exploited because we were so blindly idealistic, so hopelessly uncritical — that we turn around and make common cause with those who really need us, and who are closest to our hearts and minds: the men and women and children in the streets of this planet.

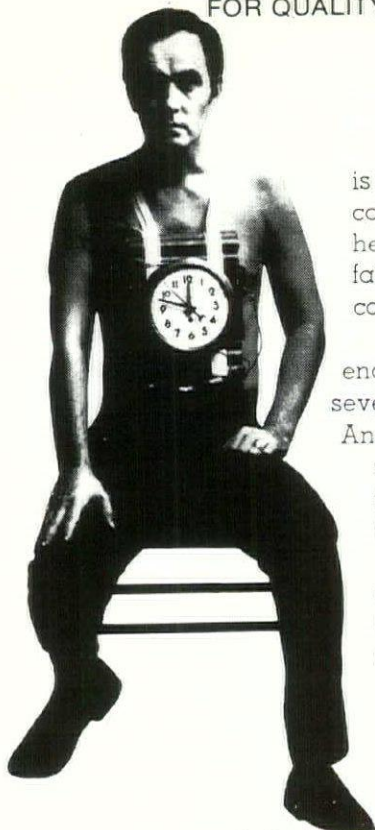
Thank you.

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The Fall Workshop Committee enthusiastically announces that this years Workshop will be held on October 14th at Scotland Resort in Oconomowoc. Key speakers will lead discussion on topics such as: Continuing Education/Mandatory for Recertification; Advertising; Contract Building; Registration; Professional Liability, and "Free Sketches" Active participation by all professionals both members and non-members, is critical as we all face the theme of this years Workshop "The Challenge of the Changing Practice of Architecture-Opportunity or Disaster?" Plan now to attend. Your suggestions on subjects or speakers are welcome. Please address them to Fall Workshop '76 Committee, % A.I.A. office, 788 North Jefferson Street, Milwaukee, Wisconsin 53202.

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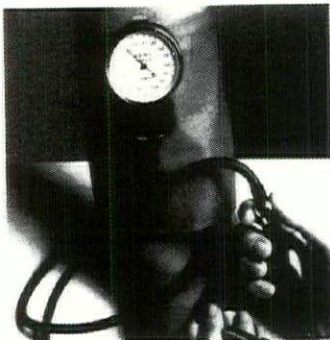
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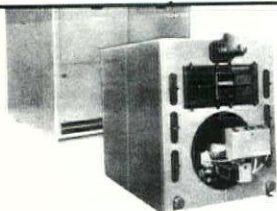
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MEMBERSHIP ACTIONS

The following membership actions were taken by the Executive Committee at their June 10, 1976 meeting:

KENNETH L. ETTEN was approved for Professional Associate membership in the Southeast Chapter;

ANTHONY J. SCHNARSKY was approved for Professional Associate membership in the Southeast Chapter;

PEDRO P. SAN DIEGO JR. was approved for readmission and advancement to Professional Associate membership in the Southeast Chapter.

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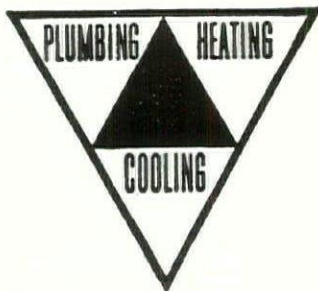
WSA/AIA CALENDAR FOR JULY, AUGUST AND SEPTEMBER

DATE	EVENT	LOCATION
July 14-16	A/E Practice and The Law	UW Extension - Madison
July 18-23	Contemporary Real Estate Appraisal and Feasibility Methods	UWM - School of Business Madison
July 19-21	Research Opportunities and Funding for Architects	AIA, Washington, D.C.
August 9-13	Design of Prestressed Concrete Structures	UWM Extension Civic Center Campus
August 12	Executive Committee Meeting	Isle of Happy Days Rice Lake
August 16-17	Energy Conservation — Research and Development	UW - Madison
August 26-28	Research Opportunities and Funding for Architects	Colorado Society of Architects - Colorado
September 9	Executive Committee Meeting	Milwaukee Yacht Club Milwaukee
September 13-16	Energy Reduction Workshop	UW - Madison

FLASH

Watch for 3rd annual Architects Regatta, August 28th & 29th. This annual event will be resumed this year — get your sailing craft in shape. The sight of the regatta will be Lake Mendota in Madison. John Bruni, is providing the leadership. More details to follow.

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C. The Trinidad — a 36" x 34" shower cove in Harvest Gold.

D. The Tobago — showering luxury — it has a built-in seat. 48" x 36" shown in Fresh Green.

E. The Bath — 5½' x 7' of bathing luxury. Shown in Black Black.



(B)

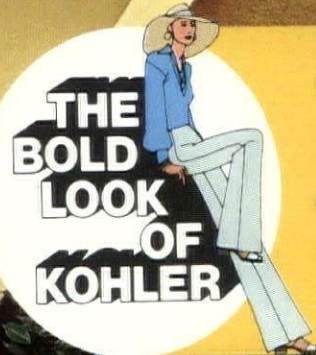
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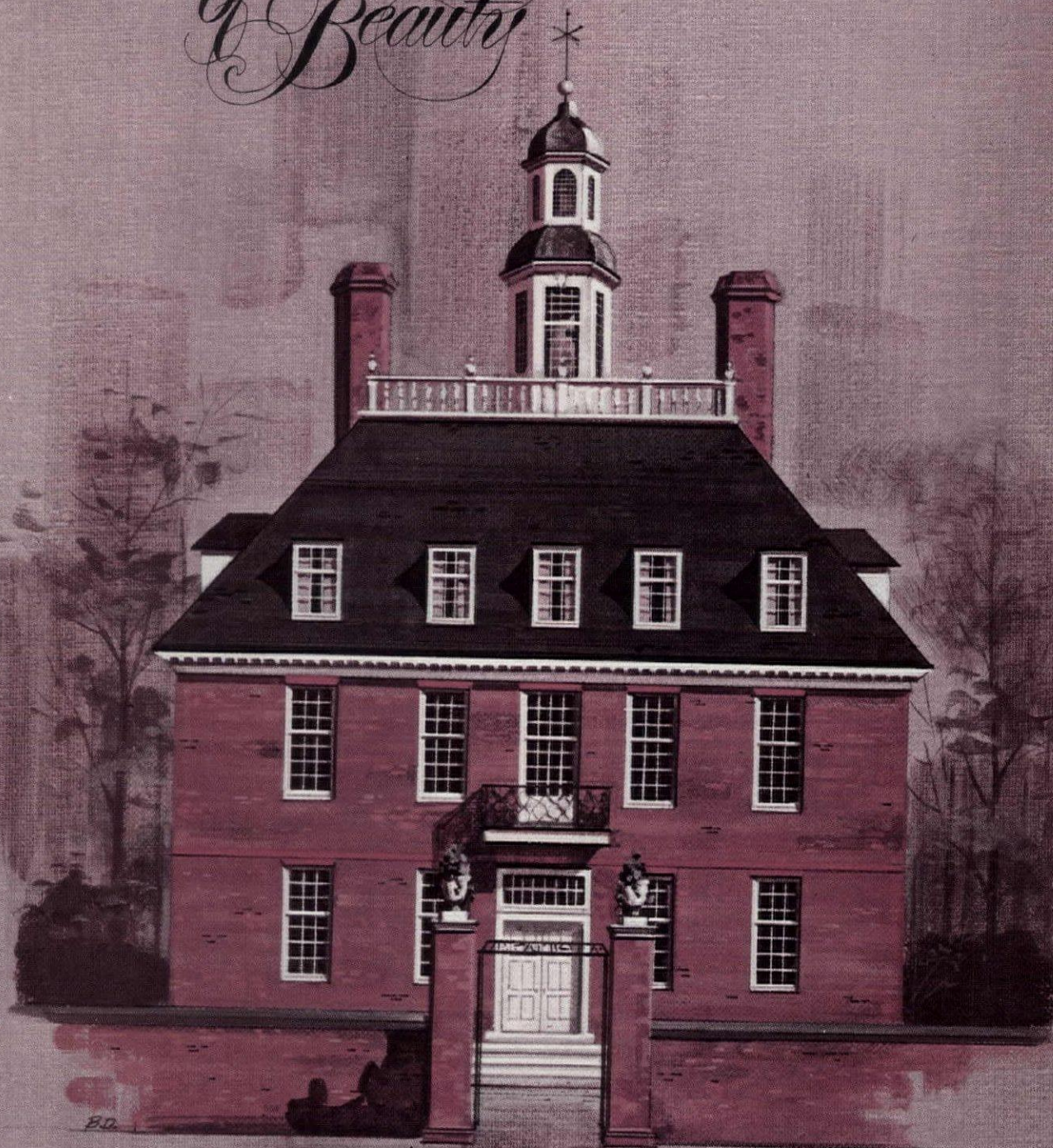
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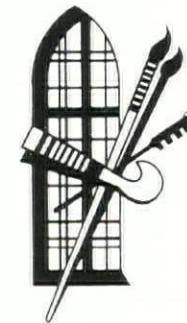
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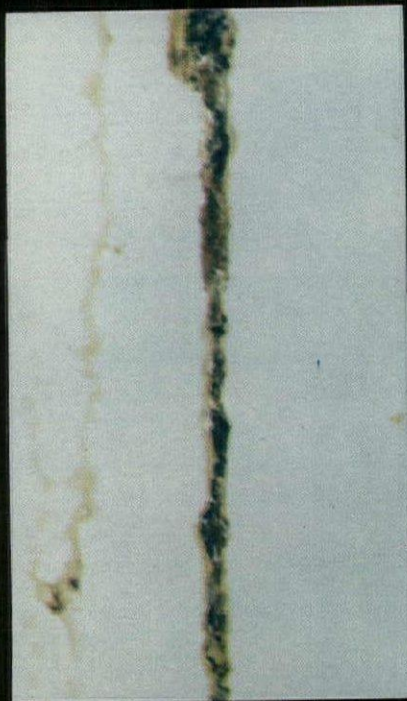
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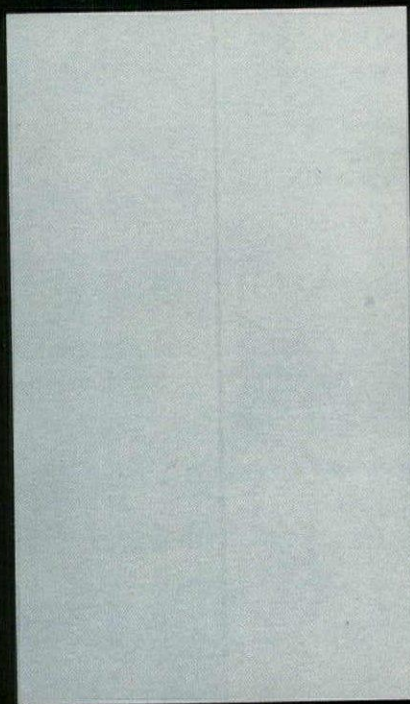
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